

ASHESI UNIVERSITY COLLEGE

**THE STATE OF LOCAL CONTENT CHILDREN'S TELEVISION PROGRAMS:
A COMPARATIVE STUDY OF THE PAST AND PRESENT STATE OF
CHILDREN'S TELEVISION IN GHANA**

By

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I hereby declare that this dissertation is the result of my own original work and that no part of it has been presented for another degree in this university or elsewhere.

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I hereby declare that the preparation and presentation of this thesis Report were supervised in accordance with the guidelines on supervision of thesis laid down by Ashesi University College.

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ABSTRACT

A COMPARATIVE STUDY ON THE PAST AND PRESENT STATE OF CHILDREN'S TELEVISION IN GHANA: THE STATE OF LOCAL CONTENT CHILDREN'S TELEVISION PROGRAMS

The central focus of this dissertation is to examine the state of local content children television in Ghana with regards to quantity and type and the importance of having more of it in the children's television in Ghana. In order to place the situation in context, Cultivation Theory and Social Theory were adopted as theoretical frameworks. This dissertation employed three research tools - content analysis, in-depth interviews and questionnaires - in gathering data to answer research questions and achieve objectives.

Within the two-year period studied, the three television stations aired a total of 15 unique title children's programs, as compared to the 89 unique title children's programs identified by Osei-Hwere within the four year period from 2001 to 2004. Furthermore, locally-produced children television programs were observed to be in a declining state both in Osei-Hwere's research and in this dissertation. Views from parents and children confirmed that there is the need for more local content children's programs in order to preserve our culture which is modest and decent and also, give children a reality that they can identify with. Factors identified for contributing to the declining state include unavailability of sponsorship, high cost of production, inadequate support from the government and managerial influence.

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CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND

The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart Information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.

States Parties recognize the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral wellbeing and physical and mental health.

(Convention on the Rights of the Child, 1989)

The Convention on the Rights of the Child realizes the importance of the mass media in ensuring that children get access to information that will promote their social, spiritual and moral wellbeing. It also emphasizes the need to include the interests, opinions and participation of children in mass media production (Osei-Hwere, 2008). From the Convention, it can be inferred that children form an important part of any society and should not be

marginalized since they have rights, just as adults. According to Mike Jempson,

There is a great deal of stereotyping – children portrayed as powerless victims of abuse, conflict, crime and poverty; or children seen as charming and entertaining accessories to the adult world. Where children themselves have been asked about their views on media portrayal – anywhere in the world – invariably they object to this stereotyping, and want to know why the media so rarely treats them seriously as intelligent individuals who are quite capable of contributing to debate. (Jempson, 2008)

Children in Ghana and other African countries have not had much participation in media production. This can be attributed to economic, political and other factors identified by Osei-Hwere in her research on the diversity of children television in Ghana: “unlike the developed countries, mass media for children in developing countries are seen as luxury, hence [it has] received little attention from stakeholders such as government” (Osei-Hwere, 2008).

Mike Jempson states that, “worldwide it is estimated that there are 1.8 billion TV- viewers under the age of 15 years. Of these, 190 million live in the richest regions and 1.6 billion the developing world” (Jempson, 2008). The above statistics by Jempson indicate that a great number of children in Africa have access to television.

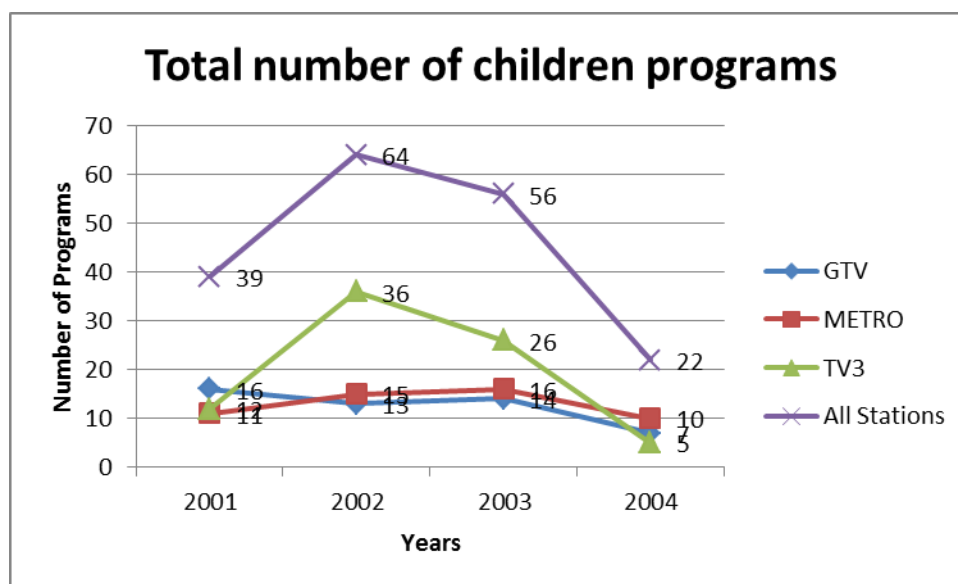
Additionally, with the onset of globalization and technology, children in Africa have easy access to television programs and films from other countries. This influences their attitude and intellectual development. Kachoka argues that, "Television messages have strong influences on youth, individual and group behaviors and views on issues of fashion styles, musical tastes and language. These are important cultural aspects to youths" (Mabika, 2004) Arthur R. Timme adds his voice to the argument by saying, "thanks to television, some children grow up with a completely distorted sense of what is right and wrong in human social behavior (Schramm, Lyle, & Parker, 1989).

With the ongoing debate about the influence of foreign television programs on children, others are of the view that foreign television programs can rid children of culture thus, resulting in the loss of appreciation for the culture and beliefs of their own people. As a result of this, there is the need for strengthening policies that support production of more local content children television programs. Malleus uses Zimbabwe as an example as he states, "In Zimbabwe, like elsewhere in the developing world, television is conceived as the major culprit in the marketing of alien cultures which have dominated local knowledge systems" (Mabika, 2004). Marie Davies from the UK argues about the influx of foreign children television programs by saying, "this is not just a matter of commercial penetration and competition; it is also an issue of different attitude to children audience, reflected in different styles of programming" (Davies, 2001).

In the case of Ghana, since the introduction of televisions' broadcasting in 1965, some efforts have been made to ensure that the content of children television programs epitomizes the culture and beliefs of the people of Ghana (HEATH, 1996). For instance, by 1994, GBC-TV children's programs comprised a representative range of educated and elite voices in the discourse of culture for modern Ghana (HEATH, 1996). GBC-TV aired seven locally-produced programs for young people each week; some programs included: Toddlers' Time, Hobby Time, 'Kyekyekule', Dos Computer Byte, Brilliant Science & Math Quiz, and 2nd Generation (HEATH, 1996).

However, years down the line, the total quantity of children's programs and that of the local content has declined significantly. In a recent research by Osei-Hwere entitled, *Children's Television in Ghana: History, Policy, Diversity, and Prospects in a Changing Media Environment*, she observed that few children's programs broadcasted on the major television stations had local content. However there were a lot of imported children movies. Additionally, Osei-Hwere observed that the total number of children's programs over the period of her study had declined significantly.

Figure 1.1 Total Number of Children Television Programs Provided by GTV, Metro TV and TV3



The above diagram highlights the observation made by Osei-Hwere on the quantity of children's programs produced. For instance, by the end of 2004, the number of children's programs had decreased from a total of 56 in the year 2003 to 22 in 2004.

Based on the above arguments and discussions, this dissertation seeks to undertake a comparative study of the past and present state of children television in Ghana with regards to the amount and content of local content children television programs. Thus, this paper seeks to investigate if there has been a change in the quantity of children's programs and the local content ones since Osei-Hwere's research. Additionally, this paper seeks to investigate factors responsible for the changes in the production of local content children's television programs in Ghana.

1.2 PROBLEM DEFINITION

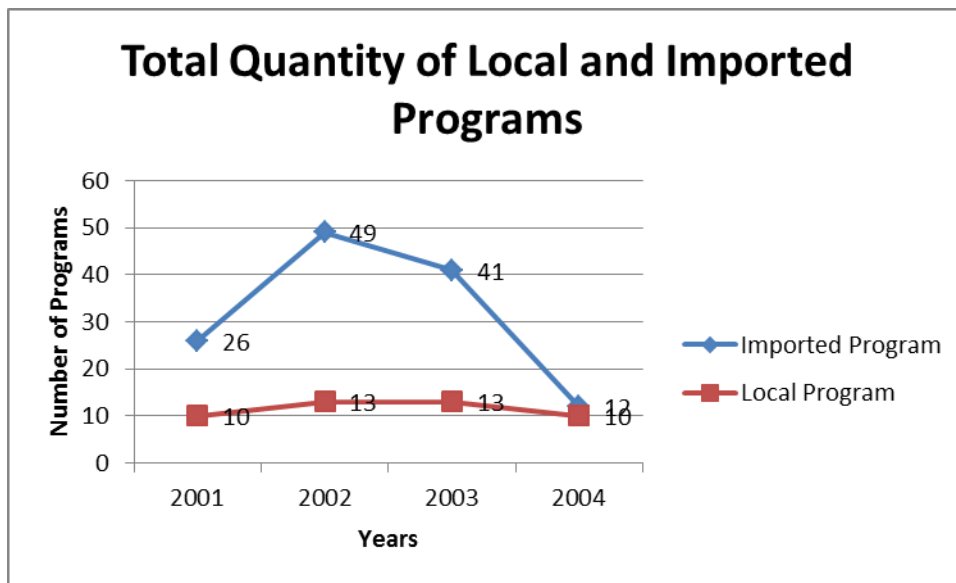
Osei-Hwere states that, “an audience research figure from 1997 shows that there were 1.9 million television sets in Ghana reaching about half of the population of Ghana, approximately 9.6 million people according to the National Information and Communication Infrastructure (1996)” (Osei-Hwere, 2008).

In addition, information from the National Communications Authority indicates that as of 2011, there were 28 licensed television operators broadcasting in Ghana (National Communication Authority, 2011).

Furthermore, the 2010 population census for Ghana, points out that, children below the age of 15 constituted 38.3% of the population (Ghana Statistical Service, 2012). The above statistics indicate that more people in Ghana including children have access to television and more television stations.

Research on the children media industry in Ghana suggests that, from the inception of televisions’ broadcasting in Ghana in 1965 to date, there have been relatively few locally made children television programs (examples include *By the Fireside*, *Kwasasa*, *Hobby Time*) and no full length films targeted at children. (Osei-Hwere, 2008)

Figure 1.2 Total Amount of Local and Imported Programs by GTV, Metro TV and TV3



From the above diagram, it can be observed that the number of imported children's programs in 2001 was 26 and the locally-produced program was 10. In 2004, there were 12 imported children's programs and 10 locally-produced programs. The above statistics derived from Osei-Hwere's research indicate that there are more imported children television programs than local content ones.

Some foreign children television programs watched by Ghanaian children include *Generator Rex*, *Lazy Town*, *Ben 10* (TV3 Network, 2013). These programs shape the mentality and - importantly - the values of children. The long term effect here is that, children watching more imported programs will replace their country's values with those of the countries whose programs

they are watching. A Ghanaian mother of two children in an interview shares her experience as she says, "my daughter really enjoys watching Hannah Montana and I have observed my child try to talk, dress and behave like her." Another mother shares her experience by saying, "my two sons watch a lot of cartoons with fighting scenes and other action activities and I see them practice it and the one who suffers the most is their little who they use for experiment".

A 10 year old boy in an interview gave this example:

I saw my little brother in a fight with another player during a football match; I stopped playing and decided to stop the fight. Instead, I found myself beaten by the boy and when I reported to the referee he slapped me. Using skills learnt from watching cartoons and wrestling on television, my brother and I jumped on the referee and beat him even though we got beaten in the process; I think my brother and I did a good job.

Boy, 10, Airforce Primary School, Burma Camp, Accra

Victor C. Strasburger makes an observation that, "media influences young people's perceptions of social behavior and social reality which help to create cultural norms, and convey important messages about the behaviors depicted". He adds that, "as a "super-peer," the media offers teenagers "scripts" for dealing with a variety of adolescent issues: gender roles, conflict resolution, courtship and sexual gratification, and stress". Additionally, Carla

W Heath, observes in her article, *Children's Television In Ghana: A Discourse About Modernity* that, "The growing availability of unmonitored cultural imports has provoked expressions of concern about the negative impact films and videos that glamourize violence, promiscuity, and disrespect for authority may have on the nation's youth".

Based on the above analysis and information, this dissertation seeks to undertake a comparative study on the past and present state of children's television in Ghana with regard to the state of local content children television programs. Moreover, this paper seeks to identify factors contributing to the change in the state of local content children television programs in Ghana.

1.3 SIGNIFICANCE AND RATIONALE OF STUDY

During my research, I discovered that there was little information or research in relation to children and media in terms of children television in Ghana and Africa as a whole. Hence:

- ❖ This research paper will serve as a foundation for further research on children and media in Ghana and Africa, adding to existing knowledge and possibly helping other researchers and policy makers
- ❖ It will highlight some of the factors that influence the production of local content children's programs in Ghana

1.4 RESEARCH OBJECTIVES

- The goals of this dissertation are to: To gather scientific data on whether there has been a reduction or increase in locally-made children television programs in Ghana.
- To determine the factors responsible for any such change

1.5 RESEARCH QUESTIONS

Some research questions that underline this dissertation include;

- ❖ What is the percentage of Ghanaian television programs aimed at children?
- ❖ How many of the children's programs broadcasted in Ghana are locally made?
- ❖ Has there been a change (increase, decrease or no change) in amount of locally made children's programs?
- ❖ What are the factors contributing to this change?

1.6 CONCEPTUAL FRAMEWORK

1.6.1 African Charter on Children's Broadcasting

On the 8th October 1997, delegates of the Africa Summit on Children and Broadcasting of which Ghana was present, affirmed and accepted internationally adopted the Children's Television Charter that was accepted in Munich on the 29th May, 1995. Additionally, the delegates further adopted in line with the Charter their own Africa Charter on Children's broadcasting,

which takes into consideration the needs and wants of children in their region. Some key issues addressed in the Charter include:

- ❖ Children should have programs of high quality, made specifically for them and which do not exploit them at any stage of the production process. These programs, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential.
- ❖ Whilst endorsing the child's right to freedom of expression, thought, conscience and religion, and protection against economic exploitation, children must be ensured equitable access to programs, and whenever possible, to the production of programmes.
- ❖ Children's programs should create opportunities for learning and empowerment to promote and support the child's right to education and development. Children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background. To facilitate this there should be ongoing research into the child audience, including the child's needs and wants.
- ❖ Children's programmes should be wide ranging in genre and content, but should not include gratuitous scenes, and sounds of violence and sex through any audio or visual medium.
- ❖ Sufficient resources, technical, financial and other, must be made available to make these programmes to the highest possible standards, and in order to achieve quality, setting codes and standards for

children's broadcasting must be formulated and developed through a diverse range of groupings (Department of Communications for Child Online Protection, 2010).

1.6.1 UN Document on the Convention of the Right of the Child

In the UN document on the Convention of the Rights of the Child, article 17 talks about children and media and the UN recognizes the role of media on children, as it states that, "State parties shall encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of article 29; which states that, the education of the child shall be directed to the development of the child's personality, talents and mental and physical abilities to their fullest potential".

Additionally, article 19 states that, "State parties shall encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being bearing in mind provisions made in article 13". Article 13 states that," State parties shall ensure that the child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice".

1.6.3 The Cultural Policy of Ghana 2004

In the cultural policy of Ghana endorsed by the ex-President His Excellency John Agyekum Kufuor in 2004, with regards to television it states that

Television shall be used to:

- a) project Ghanaian arts, culture and value systems;
- b) enhance national consciousness and self-reliance by;
 - i. making its programme content from indigenous resource
 - ii. making its programme content relevant to Ghanaian realities, history and aspirations;
 - iii. giving adequate attention and coverage to programmes featuring children, traditional intellectuals, custodians of culture and public service.
- c) making its programmes 70% Ghanaian and 30% foreign. (National Commission on Culture , 2004)

For the purpose of this dissertation the main focus will be on the third section under the point b and point c, which talks about giving adequate attention and coverage to programs featuring children and obligation of television stations to make their programmes 70% Ghanaian and 30% foreign.

1.7 THEORETICAL FRAMEWORK

The focus of this thesis is that the things children watch on television play an influential role in shaping their beliefs and attitudes hence; the need to study the state of local content children's programs in Ghana in order to improve upon it.

Ongoing debates and arguments assert that the views of children on fashion, music and language are influenced by what they watch on television. The theories that will be used as a guide for achieving objectives and answering research questions include cultivation theory and social learning theory.

Cultivation theory was developed by George Gerbner, Dean of the Annenberg School for Communication at the University of Pennsylvania, in the 1960s and 1970s. The theory simply states that, "the more a person is exposed to a message provided by the media, the more likely that person is to believe the message is real" (Gerbner, 2008.) The theory also states that viewers who watch more television will be more influenced than those who watch less and that "the cumulative effect of television is to create a synthetic world that heavy viewers come to see as reality" (Gerbner, 2008.) . The cultivation theory was derived from several large-scale research projects "concerned with the effects of television programming (particularly violent programming) on the attitudes and behaviors of the American public" (Miller, 2005)

The results of this study revealed that most of what people know or think they know, they have never personally experienced. According to Shanahan and Morgan, "We live in a world created by the stories we hear and see and then tell" (Gerbner, 2008.). The cultivation theory assumes that over time, particular symbols, images, messages, meanings from television messages become dominant and are absorbed as the truth (Miller, 2005) . "Television

has long term effects which are small, gradual, indirect but cumulative and significant” (Chandler, 1995).

Social learning theory has similar findings to cultivation theory. The social learning theory was developed by Albert Bandura, who warns that "children and adults acquire attitudes, emotional responses, and new styles of conduct through filmed and televised modeling” (Albert Bandura). Albert Bandura cautions that TV might create a violent reality that is worth fearing (Albert Bandura). Bandura is convinced, however, that major gains in vicarious learning come when the observer develops a conscious awareness of the technique involved.

In this dissertation, cultivation theory and social learning theory are used to study the influence of imported children’s programs on the attitude on children, and the need for the production of more local content children’s programs in Ghana. Evra (1990) argues that “by virtue of inexperience, young viewers may depend on television for information more than other viewers do” (Chandler, 1995). This implies that, youths are prone to a more intense cultivation effect than adults (Mabika, 2004).

1.8 SCOPE AND LIMITATION

This dissertation seeks to analyze the past and present state of children’s television in Ghana with regards to the case of locally-produced children’s programs. Its main focus is thus on children’s television in Ghana; in

particular, the amount of locally-produced children's television programs that are locally-produced.

The main limitation encountered was that there was very little research about Ghana on issues pertaining to children and media. This translated into difficulty in gaining information for literature review. Additionally, there was unavailability of information from some of the television stations, creating a few difficulties with the analysis.

1.9 CHAPTER OVERVIEW

This dissertation is divided into five chapters. The first chapter focuses on introducing the research paper. In this chapter, the objectives that the research intends to achieve are addressed, as are the significance of the study, the research questions, theoretical framework and conceptual framework.

The second chapter discusses relevant literature pertaining to this dissertation, including existing literature regarding children television in Ghana and other countries.

The third chapter discusses the methodology adopted for obtaining data and information for this research paper.

The fourth chapter focuses on an analysis of the findings, using graphs, tables and charts.

Finally, the fifth chapter focuses on the findings, conclusions and recommendations addressing the topic for this research paper.

CHAPTER TWO

2.1 LITERATURE REVIEW

This section discusses existing findings and deliberations made by other researchers with regards to local content children's programming in other countries. The discussion will highlight the opinions of scholars on the relevance of having more local content children programming and the effects of having more imported children's programs. Also, this section will have a discussion on what constitutes 'local content'.

It begins with a brief history of children's television with regards to the quantity and the type of local content children's programs produced in Ghana over the period from 1970 -2004.

2.2 A BRIEF HISTORY OF CHILDREN'S TELEVISION IN GHANA

Television service in Ghana was inaugurated in 1965 with Ghana Broadcasting Corporation (GBC) being the sole operator of television services (HEATH, 1996). During the inauguration, the first president of Ghana, Dr. Kwame Nkrumah, commented on the role of the television service by saying, "Our television service should be African in its outlook; it's content, even though it may express and reflect outside and foreign experiences should remain geared to the needs of Ghana and Africa. It must reflect and promote the highest national and social ideals of our ideology and society" (HEATH, 1996). This statement highlights the desires of the time that television

programs should reflect the values and ideology of the society. GBC had monopoly over television services and this allowed it to control programs the nation including what children watched (HEATH, 1996).

After the introduction of television in Ghana, television was broadcast for less than ten hours each day for many years. Nevertheless, it catered for children as a special audience. By 1970, GBC had started broadcasting programs which targeted specific age groups of children (HEATH, 1996). For instance, there was a popular puppet show called 'Koliko', which used puppets to dramatize adventure stories assuming characters with which children could identify and this was targeted at the very young ones (Osei-Hwere, 2008). There was another program for 5 to 15 year-olds titled Children's Own, an educational program using an entertainment format to encourage children to engage in the arts. Another program was Young Scientist, which taught children between 10 and 15 years of age basic scientific concepts and fundamental laws (Osei-Hwere, 2008).

By 1996, there were only seven locally-produced children's programs broadcasted by GBC. These were *Toddler's Time* for infants and preschoolers; *Hobby Time* for 3rd to 5th graders; *Kyekyekule, By the Fireside*, and *2nd Generation* targeting 6th to 9th graders; and *Dos Computer Byte* and *Brilliant Science & Math Quiz* for 10th to 12th graders (HEATH, 1996). GBC also broadcast a few, carefully selected imports for youngsters: *Chemistry*, *Sesame Street*, and *The Gummi Bears*, as well as UNICEF programs and

some cartoons for young children. It also broadcast *Oshin* (a Japanese dramatic series), *The Cosby Show* and *Star Trek* for teenagers and young adults (HEATH, 1996). New children's programs were introduced at an average of one every two years. Additional programs added during the 1990's included *Different Strokes* and *The Fresh Prince of Bel-Air*. The above history relates to the years of the monopolistic control of GBC in catering for the needs of children in terms of television programs (HEATH, 1996).

The liberalization of the media in the mid-1990s enabled other television stations (such as Metro TV and TV3) to begin operation in Ghana. Metro TV and TV3 both had production facilities that were used in the creation of children's programs (Osei-Hwere, 2008). As a state-owned public service oriented broadcaster, GBC (now rebranded as GTV) understandably had the largest production facilities and produced more children's programs than Metro TV or TV3. GTV also had a children's department responsible for the production of children's programs.

Metro TV produced more children's programs than TV3, however neither Metro TV nor TV3 had a distinct and dedicated children's television department like the one at GTV (Osei-Hwere, 2008). Additionally, GTV produced both educational and entertainment children's programs. Like GTV, Metro TV also created both educational and entertainment programs while the children's programs produced by TV3 tended to be entertainment content. By 2011, there were about 28 licensed television operators. These

include Multi TV, e-TV, GH 1, Viasat 1, TV Africa and among others. (National Communication Authority, 2011)

2.3 WHAT IS LOCAL CONTENT?

Given the focus of this thesis it is paramount to understand what it means for a television program to have local content. Different scholars and different individuals have given their opinions on this. Ballantyne argues that, "when a program is produced in a specified geographic locality in a specific language it simply becomes seeming that it should be local content. The problem associated with this supposition is that though information can be from that locality, it does not necessarily have a relation to the people living in that place" (Mabika, 2004). Ballantyne defines local content as "the expression of the locally owned and adapted knowledge of a community- where the community is defined by its location, culture, language, or area of interest" (Mabika, 2004)

On the other hand, if a local citizen produces programs from abroad or a foreigner produces programs on local issues, this situation is likely to be challenged as being of local content. (Bhattacharjee, 2001) Obono and Madu define a local content program as one packaged by the people in that locality and which has people from there in it. However, being indigenous does not mean they do not take contributions from foreign countries (Obono & Madu, 2010).

Furthermore, Mabika comments that the difficulty faced in defining 'local' content on television is because it is associated with a continual shift of

cultures. He adds that, there is the argument of culture being renewed, recreated, defended, and modified often. Gauntlett adds that, it is these hegemonic struggles by pressures not at all local which have made this a contemptuous issue. Mabika says, "Today, the media has turned the world into a melting pot of different cultures due to globalization which transcends boundaries".

The Australian Broadcasting Services Act of 1992 states that: "local content includes facilitating efficiency, competitiveness and responsiveness to audience needs of the broadcasting industry, as well as promoting the role of broadcasting services in developing and reflecting a sense of local identity, character and cultural diversity" (Manning, 2006:3)

On the other hand, the ***Canadian Broadcasting Act*** provides that for local content to be obtained, the local broadcasting system should be effectively owned and controlled by locals. This is essential so as to contribute to the maintenance and enhancement of national identity and cultural sovereignty (Bhattacharjee, 2001).

Moreover, at the Windhoek Seminar held in Namibia in May 2001 it was noted that local content in all broadcasts ensures that the programmes essentially provide culturally relevant information in local languages that are understood by minorities so as to improve access (MISA, 2001).

Based on the above varying definitions of what local content is, for the purpose of this dissertation, definitions provided by the *Australian Broadcasting Services Act of 1992*, *The Canadian Act* and *The Windhoek Seminar* will be adopted.

2.4 WHY IS HAVING MORE LOCAL CONTENT IMPORTANT IN CHILDREN'S TELEVISION?

Anna Home, Chair of Save Kids TV argues that, "children today see a huge amount of the world, particularly of the American world and relatively little of their own". (House of Lords- Select Committee on Communications, 2010) Home adds that, "where children see themselves reflected, their own lives reflected, in a context which they comprehend, it is important for their education and for their cultural development as citizens". (House of Lords- Select Committee on Communications, 2010)

Jana Bennett, Director of BBC Vision, in a speech at a conference on children's media, claimed: "We play a key role in preparing and equipping British children for the lives they are going to lead, a storehouse of skills and knowledge that stays for life, an important element of common experience, part of the social glue that keeps a generation together." (Davies, 2007) Bennett also adds that, "children's programs that are not locally made contain characters and messages that are, at best, simply not relevant to local cultures and at worst convey violent images and mass marketing messages" (Davies, 2007) Home again argues that, "Children need to hear

their own cultural voice . . . their own books, their own customs, their own cultural background, their own history. [If they don't] they just lose the past." (Davies M. M., 2007)

Obono and Ouchi maintain that, "Coverage of children's programs is highly important as children remain a vulnerable group that needs adult supervision and protection. Regular exposure of children to uncensored foreign programs may affect their cultural belief and value systems. This may alienate them from traditional ideologies that would have enabled them in creating personal identities." (Obono & Madu, 2010) Furthermore, the UN Convention on the Rights of the Child framed in 1989 and ratified by all but two of the 191 countries of the world, regards the role of media on the development of children. Article 17 requires the State to encourage "the role of the media in disseminating information to children that is consistent with moral well-being and knowledge and understanding among peoples, and respects the child's cultural background, and to protect children from harmful materials." It also requires that mass media should: "disseminate information . . . from a diversity of cultural, national and international sources"; and attend to the 'linguistic needs of minority and indigenous children" (Davies, 2007)

On the other hand, some scholars have argued that, foreign children's programs are not totally negative because some of these programs are educative and it broadens the knowledge of children. Dr. Dimitri Christakis, a

pediatrician at the Children's Hospital and Regional Medical Center in Seattle notes that, "The bottom line is that content is key — high-quality educational programming can have a positive effect on children under age 6". (Seattle Children Hospital Research Foundation, 2006) In a meta-analysis conducted on the positive effects of television on children, Mares and Woodward draw a conclusion that, "In any event, the conclusion is that television has the potential to foster positive social interactions, reduce aggression, and encourage viewers to be more tolerant and helpful" (Mares & Woodward, 2010). Furthermore, Mares and Woodward add that, "It suggests that producers of prosocial content should pay attention not only to the explicitness with which they model the desired behaviors, but also to making the contexts of the behaviors seem relevant and realistic to viewers". (Mares & Woodward, 2010)

2.5 HOW MUCH LOCAL CONTENT EXISTS IN GHANA'S CHILDREN'S PROGRAMS?

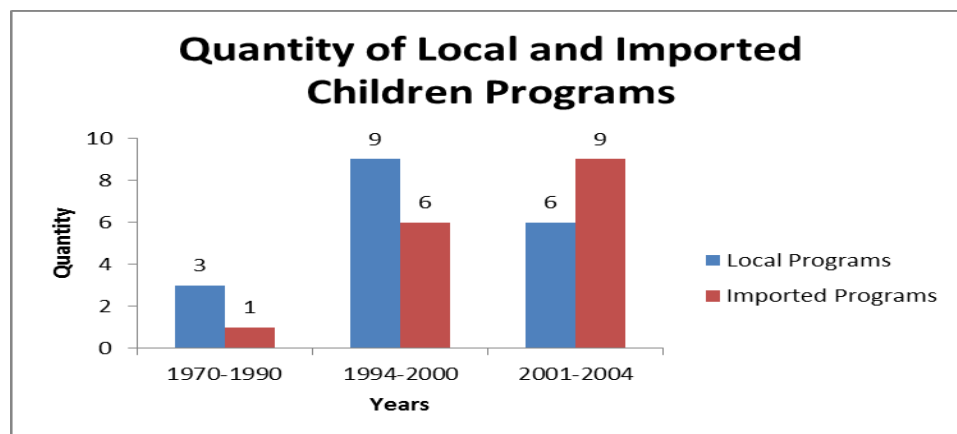
Having discussed what local content entails, this section discusses how much local content has featured in children's television programs in Ghana since its inception in 1965. From the brief history given on the history of children television in Ghana, some local content programs are mentioned from the 1960's to the 1990's. In this section, information on the quantity and the type of locally-produced children's programs from 1960's to 2004 is discussed.

2.5.1 Quantity of Locally-Produced Children's Programs

With the inception of television in 1965, children were treated as an important audience. Hence; special attention was given to the production of local programs for them. Additionally, carefully selected imported programs were shown to youngsters as identified by Carla Heath in her research paper entitled, *Children's Television in Ghana: Discourse about Modernity*. Ghana Broadcasting Corporation (GBC) was the only television station in Ghana when television broadcasting started and it ensured that children in Ghana were showed programs that helped in their moral, social and total development.

Below is a graph of the quantity of listed locally-produced children against imported children's programs from 1970-2004 (The quantity for 1970 – 1995 are the exact quantity, however, for 2001-2004 the quantity given are the programs listed)

Figure 2.1 Total Numbers of Imported and Local Programs from 1970 -2004



From the above graph, it is observed that the period from the 1970's to the 1990's had more locally-produced children's programs than imported ones. However, it is observed that there were not many children's programs during that period because, GBC was the only station at the time and it broadcasted for less than ten hours in a day (Osei-Hwere, 2008). The table below indicates the local children's program during the 1970's to 1990's including 'Koliko' and Children's Own. (Osei-Hwere, 2008) The imported program during that period was Young Scientist which was an educational program.

During the period from 1994 to 2000, it is observed that locally-produced children's programs continued outnumber imported programs. There were nine (9) locally-produced children's programs and six (6) imported programs. Most of the local content programs during that period were educational and informative.

The trend takes a different turn during the period from 2001 to 2004 as there are more imported children's programs than local content children's programs. From the graph, there are nine (9) imported children's programs against six (6) locally-produced programs. Some the programs included Fun World, Kwasasa, Distance Learning, Brilliant Science and Maths Quiz and some imported programs included The Flintstones, cartoons, Ocean Girl, Saved by the Bell and others (Osei-Hwere, 2008). From the graph it can be observed that the state of local content children's programs in Ghana has since been in a declining state.

The table below outlines some local children's programs and foreign programs that were showed during the period from the 1970's to 2004.

Table 2.1 List of Unique Titled Children Television Programs in Ghana from 1970 -2004

1970 - 1990					
Local Programs			Imported		
Koliko			Young Scientist		
Children's Own					
Builder's of Today					
		1994 - 2000			
Local Programs			Imported Programs		
Toddler's Time			Cartoons		
Hobby Time			Sesame Street		
Kyekyekule			Gummi Bears		
By the fireside			Different Strokes		
2nd Generation			Cosby Show		
Dos Computer Byte			Fresh Prince of Bel Air		
Brilliant Science and Math Quiz					
Kiddie Quiz					
Kwasasa					
		2001-2004			
Local Programs			Imported Programs		
Fun World			Oceal Girl		
Kejetia			Saved by the Bell		
Kwasasa Showtime			Fun House		
Brilliant Science and Math Quiz			Cartoons		
Kyekyekule kids			Teletubbies		
Distance Learning			School TV		
			Tweenies		
			Flinstones		
			Batman		

2.5.2 Types of Children's Programs

Having discussed the quantity of locally-produced children's programs created during the period from the 1970's to 2004, this section discusses the type of programs they were. The coding categories used in this section include educational, entertainment, presocial/moral and drama.

Table 2.2 Grouping of Children Television Programs by Type

1970 - 1990					
Local Programs		Type		Imported Program	Type
Koliko		Presocial/ Moral		Young Scientist	Educational
Children's Own		Educational			
Builder's of Today		Presocial/ Moral			
1994 - 2000					
Local Programs		Type		Imported Programs	Type
Toddler's Time		Educational		Cartoons	Entertainment
Hobby Time		Educational		Sesame Street	Educational
Kykyekule		Entertainment		Gummi Bears	Entertainment
By the fireside		Presocial/Moral		Different Strokes	Entertainment
2nd Generation		Presocial/Moral		Cosby Show	Entertainment
Dos Computer Byte		Educational		Fresh Prince of Bel Air	Entertainment
Brilliant Science and Math Quiz		Educational			
Kiddie Quiz		Educational			
Kwasasa		Educational			
2001 - 2004					
Local Programs		Type		Imported Programs	Type
Fun World		Entertainment		Oceal Girl	Drama
Kejetia		Entertainment		Saved by the Bell	Entertainment
Kwasasa Showtime		Educational		Fun House	Entertainment
Brilliant Science and Math Quiz		Educational		Cartoons	Entertainment
Kykyekule kids		Entertainment		Teletubbies	Entertainment
Distance Learning		Educational		School TV	Educational
				Tweenies	Entertainment
				Flinstones	Entertainment
				Batman	Entertainment

From the table above regarding the types of children's programs, it is observed from the table above that during the 1970's, the local programs and imported children's programs were mainly educational. Additionally, these programs targeted specific ages. For instance, Children's Own targeted 5 to 15 years old (Osei-Hwere, 2008). Moving from the 1970's and 1990's, it is observed that the total amount of children's programs increased during 1994 to 2000. Ghana Broadcasting Television (GBC) was the main television providing all these programs during that period. Additionally, there were more locally-produced programs and these programs were more skewed to

Educational programs. The imported programs however, were more skewed to entertainment.

By the year 2001 through to 2004 there were other television stations besides GBC and hence, there were more television programs. However, it is observed that during this period there were more imported programs skewed to entertainment in the form of movies. This gives an indication that during that period, children were exposed to more entertainment programs than educational programs. It can be deduced from this discussion that most local content children's programs have educational and moral elements whereas imported programs have more entertainment elements.

2.6 COMPARING CHILDREN TELEVISION IN GHANA TO OTHER COUNTRIES

In this section of the literature review, a comparison is made between children's television in Ghana and those of South Africa and United Kingdom. Given the relative lack of literature and information on children's television in Ghana (if not Africa as a whole), it is worth comparing Ghana to other countries with more literature on the topic.

I have selected South Africa as an African country whose children's television can be compared with Ghana. For one, South Africa can be said to set the standard for African children's television. This is evidenced in the fact that the

country broadcasts its content across the entire continent through satellite broadcasters like DSTV. South Africa also, happens to have similar population structure like Ghana. The country also happens to have a similar population of children to Ghana. According to the Development Bank of South Africa's population distribution by age group (1997), 15.7-million South Africans were under the age of 14, which represents 35.4% of the South African population (PRETORIUS, 2006). This is comparable to the population census in 2010 which showed that children under the age of 15, constituted 38.3% of the total population (Ghana Statistical Service, 2012).

I have also selected a non-African country for comparison in the form of the United Kingdom, which has a longstanding children's industry. Moreover as Ghana's former colonial rulers, the British can be said to have set the template upon which Ghanaian broadcasting (including children's television) is based.

2.6.1 Children's Television UK

Children's television in the United Kingdom dates back to the year 1922 when British Broadcasting Corporation (BBC) was established. The BBC - from the time of its inception - viewed children as a special audience and made provisions for the various age groups. Furthermore, BBC enjoyed a monopoly from 1992 till 1966 when United Kingdom Independent TV was introduced. Thereafter the BBC continued to cater for the needs of children with its unmatched achievement in children's educational program content.

The early years of children television in United Kingdom can be compared to the early development of children's television in Ghana, as both countries focused on providing children with more educational content programs. Furthermore, both countries had a monopoly structure in the early years which ensured the control of programs provided children in their respective countries. Additionally, BBC served as model for children television in Ghana.

Children's television in the UK continues to receive attention as well as commitment from regulatory bodies and media organizations to provide quality content for children. Moreover, television in the UK is considered a medium for children's leisure hence effort is put into its development. The locally-produced children's programming has faced a lot of challenges as there is influx of imported programs, especially from America. This has been due to the goal of the new regulatory body for commercial television in Britain – the Independent Television Commission - to increase market efficiency and increase in commercial competition which has resulted in a drop in standards (Davies M. M., 2001). In order to address the situation, broadcasters in the United Kingdom restricted their children's television content acquisition to the UK and did not acquire or commission international or foreign producers. (Osei-Hwere, 2008)

Moreover, Independent Television franchises for commercial stations were to be auctioned to the 'highest bidder'; not just those with the best schedules or the most respected track records in broadcasting (Davies M. M., 2001). BBC,

as a public service, suffered from this regulation by the Independent Television Commission. This resulted in more private cable channels, which showed more imported programs. Osei-Hwere in her research, identified a similar situation in Ghana as she explains "Some of the challenges faced by the corporation (GBC) included the prevailing political and economic conditions, the introduction of private commercial broadcasting introduced market competition in broadcasting and the continued pressure on the government to keep reducing its subvention to the corporation" (Osei-Hwere, 2008).

In 2006, there were 18 channels dedicated to children's programming and content in the UK. Furthermore, a substantial amount of hours and revenue were dedicated to the production of children's programs on these channels. For example, CBeebies, a BBC channel for children, in 2007 provided a total of 4,691 hours of actual television content, invested a total of 77% of its revenue in new content development and creation and added 29% of new television content to its schedule for children.

Similarly in Ghana, by the year 2002, 17 licenses had been issued to set up television stations and 12 were in operation in different regions of the country (Osei-Hwere, 2008). However, unlike the UK, Ghana does not have a lot of dedicated channels for children.

In conclusion, the children television in Ghana and United Kingdom are similar in their history and structure and this is because children television in

Ghana was modeled after that of the United Kingdom. However, the children television in United Kingdom is more lucrative and attractive than that of Ghana because of large amount of investment put into the production of children's programs.

2.6.2 Overview of South Africa Children's Television

Children's programs development in South Africa started after the inception of television in 1976. It started with programs such as Walie SpeelKamar and The Everyday Express and animations such as Uz Adibalz and Fings. In 1991, South Africa had seven television stations. By December 2003 this figure had increased to 74 commercial and non-commercial television stations (PRETORIUS, 2006). This situation is similar to the children television in Ghana as the number of television stations had increased from three in 1997 to seventeen (17) in 2006.

According to the Development Bank of South Africa's population distribution by age group (1997), 15.7 million of South Africans were under the age of 14: that is, 35.4% of the South African population (PRETORIUS, 2006). 51.1% of South Africans have access to television according to AMPS 1998. Thus, Pretorius states it is important that children, who represent more than a third of the population, are exposed to quality programmes (PRETORIUS, 2006) . They and their parents should be warned of violent or other harmful content by reliable and vigorously imposed symbols of a classification system (PRETORIUS, 2006).

Similarly Ghana has children constituting a significant percentage (38.3%) of the total population. Additionally, by 1997, 1.9 million people in Ghana had television sets at home thus, making children in Ghana as vulnerable to harmful content as children in South Africa.

South Africa has two dedicated television channels for children namely the South African Broadcasting Corporation's (SABC) children's television channels YoTV (SABC 1) and Tube (SABC 2 (PRETORIUS, 2006). The Independent Communication Authority of South Africa - the regulatory authority of the broadcasting corporations - requires public television services children's programme to have 55% local content while private free to air television services should contain 25% local content (PRETORIUS, 2006).

Additionally, Pretorius observed that the major constraint of the children's television in producing quality local children's programs in South Africa was financial: there is limited sponsorship and budget directed to this sector (PRETORIUS, 2006). This observation is also made in Osei-Hwere with regards to the constraints on the production of local content programs in Ghana. (Osei-Hwere, 2008)

Pretorius also observes that, there were more violent acts in foreign programs as compared to locally made ones (PRETORIUS, 2006). For example, in his analysis of foreign and locally-produced children's programs, *Pokémon and Jackie Chan Adventures*, which were foreign programs,

contained 21 violent acts combined and the locally-produced 'Slam Challenge' contained three violent acts (PRETORIUS, 2006). Reisch makes similar observations: "locally-produced programs contained less violence" (PRETORIUS, 2006).

In conclusion, children television in South Africa has some similarities with that Ghana. However, one major difference is that, South Africa has two channels which are not private-owned dedicated to children. Hence, they are able to control the amount of imported programs broadcasted.

CHAPTER THREE

METHODOLOGY

This section elaborates how information was gathered in order to answer the research questions pertaining to this dissertation. Two main research methods and secondary resources were used in deriving information for answering the research questions in this dissertation. The research methods used in this dissertation include content analysis and in-depth interviews.

3.1 DATA COLLECTION METHODS

3.1.1 Content Analysis

According to Macnamara, "Content analysis is used to study a broad range of 'texts' - from transcripts of interviews and discussions in clinical and social research, to the narrative and form of films, TV programs, and the editorial and advertising content of newspapers and magazines" (Macnamara, 2010). Media content analysis was introduced as a systematic method to study mass media by Harold Lasswell (1927) (Macnamara, 2010). Media content analysis has been used for a very long time for analyzing media related issues and was adopted in this research in order to gather information to answer the research questions in this dissertation.

The broadcast schedules of the three largest televisions - TV3, METRO TV and GTV - over the period from 2011 to 2012 were analyzed to determine if there

has been any change in the amount of children's programs (especially locally made ones) in Ghana. Graphs and tables were used in the analysis of the schedule.

A total of 40 published daily schedules consisting of eight months of program schedules from GTV were analyzed. For TV3 and METRO TV there were no program schedules analyzed because they produced the same programs for the two years analyzed. The analysis of published program schedules was used to answer research questions about the quantity and type of children television programs and those that were of local content. Content analysis was employed in the analysis of the program schedules.

3.1.2 In-depth interviews

In-depth interviews were conducted with program managers, content creators of children's programs - both private and public - and parents. Collection of data was taken in Ghana and face-to-face interviews were used. Program managers and content creators were selected based on their responsibilities and roles played in the children's television industry. Questions used for interviews were developed from the conceptual framework and literature review and research questions for this dissertation.

Specific questions asked during interviews sought to determine

- The interviewee's concept of children's television programming

- What programs they provided to children
- What their views were on providing more locally-produced children's programs
- What policies guide their stations regarding the broadcast of children's programs
- How they catered for the needs of children in Ghana as a special audience.

For parents, questions asked during interviews sought to determine

- If parents are concerned about their children watch
- If/how they monitor what their they watched
- Why they allow their children to watch television
- If they thought having more local content children's programs was necessary for the development of their children
- What they did not like about the television

3.1.3 Questionnaires

Closed-ended questions were used to gain information about the opinions of children in Ghana with regards to the research topic; closed-ended because it is easier for children to answer such questions. The questions were thus very simple and straightforward. These questions were targeted at children around 12 years old. Open-ended questions were targeted at children above 16 years old, the reason being that, adolescents are mature enough to understand

such questions and provide answers. However closed-ended questions were also included for those in that range.

For children under the age of 12 years old, face-to-face interviews were adopted since such children are not mature enough to understand the questions and provide the needed answers.

3.2 SECONDARY SOURCES

Secondary sources used in this research included research work by Osei-Hwere Osei Hwere, by Heath, and other articles that help in answering the research questions for the dissertation. Additionally, published schedules of the three largest television stations that is, GTV, TV3 and METRO TV were used.

3.3 SAMPLING

3.1.1 Sampling Techniques

A purposive sampling was adopted since I knew the people to interview and derive information from for the research paper. Purposive sampling was used for the face-to-face and in-depth interviews with program managers and children content programmers. In the case where a face-to-face interview was not possible, a telephone interview was used.

3.1.2 Sample size and sample method

The sample frames used in this research included published daily schedules of the television stations GTV, METRO and TV3 from January 2011 through December 2012. A total of 40 published daily schedules consisting of eight months programs schedules for GTV were analyzed. Program schedules of METRO TV and TV3 were not made available, however, program managers of these television stations provided the number of children programs broadcasted over the two-year period. Random Sampling was used to select the program schedules for GTV.

Program schedules for 2011 and 2012 from GTV were divided into quarters. Five program schedules were selected randomly from each quarter. However, to ensure that each month had been represented, a program schedule was selected randomly from each month in each quarter.

.In this dissertation the opinions of children and parents who were the main stakeholders were sought after hence; they were included in the sample frame. A sample size of 70 children was used to canvas opinions on having more locally-produced children's program. Opinions of parents were included. 25 parents were interviewed to find out their opinions about the state of local content children's programs in Ghana.

This is the breakdown of the age range of children included in the sample:

<u>Age</u>	<u>Number</u>
Below 8	16
8-12	34
13-15	16
16-17	4

Different age groups of children were included in the research in order to gain diverse opinions on this research topic. Children in this sample frame were taken from Accra and Berekuso. The reason for using a city and a town was to reduce the level of bias that could result as a result of a narrow sample frame. Additionally, using a city and a town will give some idea of how children in different parts of Ghana address the issue of locally-produced children's television industry.

3.4 KEY VARIABLES

3.4.1 Children

The definition of a child differs from country to country and amongst different organizations. However, in many countries - including Ghana - the constitution officially recognizes an individual as an adult when he or she turns 18. Individuals below this age are considered children.

The UN Convention on the Rights of the Child also considers a child as a person below the age of 18 (Osei-Hwere, 2008). For the purpose of this research, this definition of a child will be adopted.

However, additional terms were used to refer to the specific age groups. Toddlers refers to children two years and younger; preschoolers includes children between two and five years; adolescents and middle schoolers refers to children between 9-12 years; with children between the ages of 13 and 17 being referred to as teenagers. (Osei-Hwere, 2008)

3.4.2 Children's Films/Movies

The Soviet Encyclopedia explains children's cinema as motion pictures made specifically for children. According to the Soviet Encyclopedia, this comprises of fiction films (both live-action films and animated cartoons), newsreels, documentaries, and educational films. Additionally, the term "children's cinema" also includes films for adults dealing with the upbringing of the younger generation. The Encyclopedia adds that, in making children's films the age characteristics of the young viewers and the specific character of their thinking and aesthetic perceptions are taken into account (The Gale Group Inc, 2010). Cary Bazalgette and David Buckingham BFI (1995) in the book *In Front of the Children*, define children's films as "an offering mainly or entirely a child's point of view" (Bazalgette, 1995).

In an article by the late film critic Roger Ebert, entitled '*What is the Definition of Children's Movie*'? Ebert defines a children's movie as "a movie at which parents are bored" (Ebert, 2004). According to Ruge and Völcker, in a literature review by Patrick Rössler, Kathleen Arendt, Anja Kalch and Franziska Spitzner entitled *Children's Film in Europe*, they explain that; "children's films are concerned with childlike topics and problems, they give children the opportunity to identify with the protagonists and match their cognitive development- or in other words the stories are told for children". From the various definitions given about what constitutes a children's film, for the purpose of this research paper, the definition given by Ruge and Völcker will be used. Additionally, the words movies and film will be used interchangeably.

3.4.3 Children Television Programs

Different people, school of thoughts and institutions have different definitions of what qualifies as a children's program. What might be viewed as a children's program might not receive the same response from parents and other stakeholders of children.

According to Wilson et al (2002) "a television program is considered a children's program if it is originally produced and primarily intended for audiences of children aged twelve and below" (p. 39). Buckingham, Davis, Jones and Kelley (1999) define a children's program as "any programme produced or commissioned by a children's department and/or one placed in

scheduling periods set aside for children, or on a dedicated children's channel" (p.80).

Some television stations have separate children's departments that focus on children's production. In the case where stations have not included programs that are mainly produced or broadcasted for children as identified by the programming executives at the station. Programs scheduled at time slots set aside for children or in a dedicated children's channel are included.

3.4.3 Local Content

Local content according to this study refers to the expression of the locally owned and adapted knowledge of a community – where the community is defined by its location, culture, language, or area of interest (Ballantyne 2002)

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

In this chapter data was collected in order to answer the research questions and objectives of this paper. Data analyzed was derived from interviews and analyzing program schedules of the three largest television stations.

4.1 QUANTITY OF CHILDREN'S PROGRAMMING

The first research question for this dissertation involves determining the quantity of television programs aimed or produced for children. In the analysis made by Osei-Hwere on the three largest free-to-air television stations within the period from 2001-2004, there were 89 unique children films. TV3 had the highest with 47 unique title children's programs during the four year period. Metro TV followed with 26 unique titles children's programs and GTV with 21.

For the purpose of this dissertation, the three largest free-to-air televisions used in Osei-Hwere's analysis were used; that is GTV, TV3 and Metro TV.

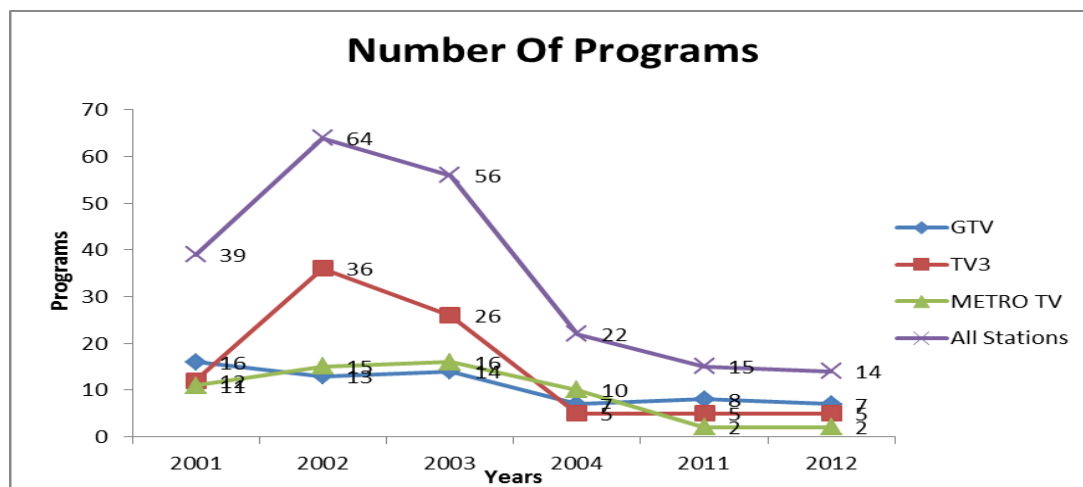
Within the two year period that is 2011 and 2012 used in this dissertation, there were a total of 15 unique children's programs broadcasted by the three television stations. GTV had the highest number of programs with 8 unique titles during the period of study. TV3 followed with 5 unique titles of children programming and Metro TV followed with 2 unique titles of children programming during the period of study.

A majority of the programs (93.75%) were scheduled for two consecutive years for all three stations. From the above analysis, it can be observed that there was a sharp decline in the amount of children's programs by 83% from 89 to 15 unique title children's programs from the four year period used by Osei-Hwere to the two year period used in this dissertation.

GTV's program schedule listed 87.5% of the total children's programs for the two year period. Six out of the eight unique titles of children programs broadcasted by GTV within the two year period were locally-produced. These were CENDLOS, WCMAS, Brainbox, Our Children Our Future, Spelling Bee and Anansefest. METRO TV scheduled 100% that is two children programs for the two year period. TV3 also scheduled the same number of children programs for the two year period.

4.2 ANALYSIS OF THE CHILDREN PROGRAMMING

Figure 4.1 Total Number of children television programs from 2001 - 2012



In the comparative analysis between the first four years (2001-2004) and the two years that 2011 -2012 used in this dissertation, it can be observed that, for GTV there is a steady decline over the period. In Osei-Hwere's analysis of the television stations, she observed that there was a decline in the quantity of children's programs. This can be observed in the diagram above, for instance for 2001 to 2002, there is a decline in programs from 16 to 13 which constitute a 19% decrease. By 2004, the children's programs had decreased from 14 in 2003 to 7: a 50% decrease. In 2011, there were 8 children's programs and by 2012 there was a decrease by 1 (13%) to 7 programs. When these statistics are compared with other television stations - for example, Viasat 1 - in Appendix 2, it is observed that there were more children's programs during the two-year period as for instance, in 2011, Viasat broadcasted 7 children's programs and 10 children's programs in 2012.

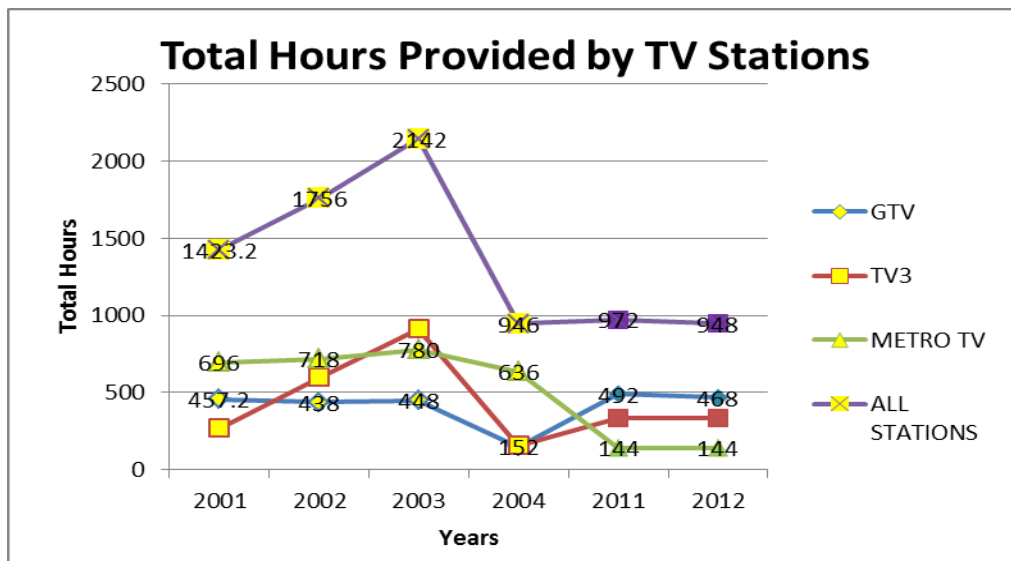
Metro TV arranged 11 children's programs to be broadcasted in 2001. There was an increase by 36% to 15 programs in 2002. There was a further increase to 16 programs in 2003 however; there was a sharp decline to 10 programs by 2004. In 2011 and 2012, there were 2 children's programs indicating an 80% decrease from 2004. This number represents the lowest number of children's programs broadcasted by any of the television stations within the period of analysis of this dissertation and that of Osei-Hwere.

TV3 broadcasted 12 children's programs in 2001. This number increased to 36 in 2002, an increase of over 100% in 2002. It however

dropped by 28% to 26 in 2003 then by 81% to 5 by 2004. Within the two year period of analysis, that is 2011 and 2012, TV3 had a constant number of 5 children's programs. This indicates that there has not been much development in the amount of children's programs broadcasted by TV3.

The three television station under analysis had different daily hour transmission hours. GTV started transmission at 4:55 am and closed at 1 am during the two year period. METRO TV started transmission at 6:00 am and closed at 1:30 am for the two year period. TV3 started transmission at 5:00 am and closed at 1:00 am for the two year period.

Figure 4.2 Total Amount of Hours Allocated By the three television Stations (Yearly)



Analyses of the total amount of hours scheduled by the three largest televisions for children's programs gave a different picture as compared to the number of children's programs reviewed. From the figure 4.2, it can be

observed that TV3 has allocated the highest amount of hours during the four year period with 914 hours in 2003. GTV allocated the lowest amount of hours with 152 hours in 2004. In the two year period reviewed in this dissertation, GTV had the highest with 492 hours in 2011 whereas METRO TV had the lowest with 144 hours for the two year period.

GTV observed a decline in the amount of hours from 2001 to 2002 as the hours decreased by 19.2%. Nonetheless, in 2003 the total hours increased by 2% to 448 hours. The year 2004 recorded a significant drop in amount as the total hours decreased by 66% to 152 hours from the previous year. GTV took a different turn in 2011 as the total hour scheduled increased by over 100% to 492 hours and dropped by 4.8% in 2012 to 468 hours.

METRO TV scheduled 696 hours in 2001 and this was the highest amount hours scheduled by any of the television stations in 2001. This amount increased by 3.16% in 2002 to 718 hours; a further increase of 8.64% was recorded in 2003 as a total hours increased to 780 hours. The year 2004 recorded a decline of 18.46% as the hours scheduled decreased to 636 hours. METRO TV recorded the same amount of 144 hours during the two year period review that is 2011 and 2012.

TV3 presented more radical changes in the amount of hours allocated to children's programs. TV3 in 2001, scheduled 270 hours to children's programs and this was the lowest amount of hours recorded in that year. The

station took a different path in 2002 as the amount scheduled increased by 122% to 600 hours. The amount of hours peaked in 2003 with a 52% increase resulting in a total of 914 hours for children's programs and dropped sharply to 158% in 2004. Within the two year period study for this dissertation, a constant amount of 336 hours was scheduled for children's programs in 2011 and 2012.

<i>Number of hours per year scheduled for children's television programs by GTV, Metro TV, and TV3 as a proportion of each station's total yearly transmission schedule from 2001 through 2012.</i>									
years	GTV			METRO TV			TV3		
	No.	%	Total	No.	%	Total	No.	%	Total
2001	457.2	6.3	7300	696	12.6	5530	270	10.80	2490.8
2002	438	6	7300	718	10.6	6752.5	600	12.4	4836.3
2003	448	6.1	7300	780	11.3	6908.9	914	13	7039.3
2004	152	2.1	7228.5	636	9.1	7006	158	2.2	7137
2011	492	6.97	7056	144	2.09	6888	336	4.76	7056
2012	468	6.63	7056	144	2.09	6888	336	4.76	7056

Table 4.1 Total hours allotted to children's programs by GTV, Metro TV and TV3

Even though, from the graph, it appears that, a substantial amount of hours were allocated to children's programs in a year, when compared with the total hours for broadcasting, it is observed that hours allocated children's programs was very small. For GTV, from 2001 through to 2003, total hours allocated children's programs constituted 6% of the total hours (7300) for

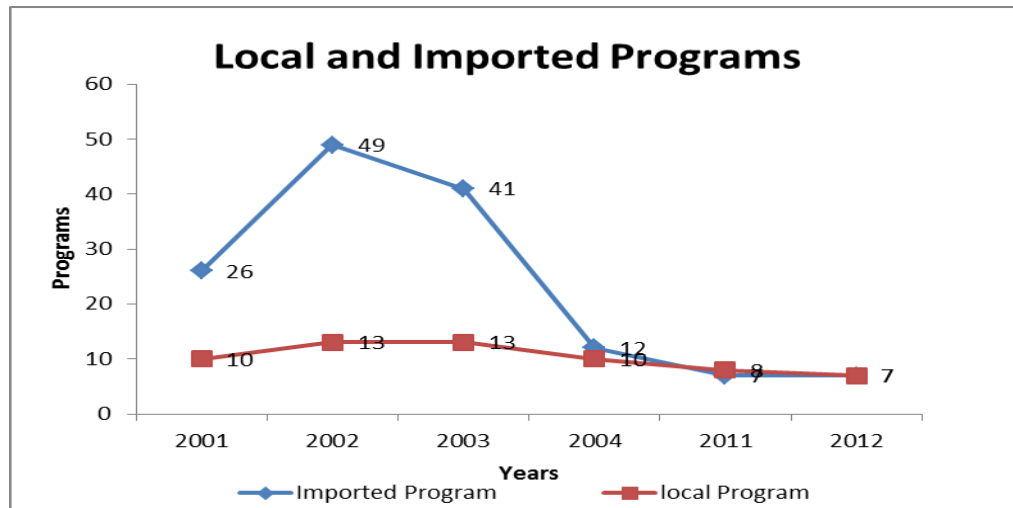
broadcasting in a year. In 2004, hours for children's programs dropped by 2% of the total hours (7228.5). For the two year period under review in this analysis, that is the years 2011 and 2012, hours allocated to children's programs constituted 6.97% and 6.6% respectively of total hours of 7056 in a year.

For METRO TV, there was fluctuation in the amount of hours allocated to children's programs, which constituted 12.6% of total hours of 5530 in 2001, dropped to 10.6% of total hours 6752.5 in 2002 and increased to 11.3% of total hours of 6908.9 in 2003. In 2004, even though the total hours for broadcasting increased to 7006, children's programs decreased to 9.1% of the total hours. The years 2011 and 2012, recorded the lowest amount as the children's programs constituted only 2.09% of the total hours of 6888.

TV3 had a similar situation to METRO TV. Total hours for broadcasting increased from 2490.8 in 2001 through to 7137 in 2004. However, with the increase in total hours, children's programs dropped significantly from 13% in 2003 to 2.2% in 2004. The years 2011 and 2012 under review in this thesis, recorded a constant growth of 4.76% of the total hours 7056.

4.4 QUANTITY OF LOCALLY-PRODUCED CHILDREN'S PROGRAMS

Figure 4.3 Total Number of Local and Imported Programs by GTV, TV3, and Metro TV



The second research question involved finding out the quantity of the children's programs that were locally-produced or had local content. From the diagram, it can be observed that, within the four year period (that is 2001-2004); Osei-Hwere observed that imported programs were higher than local programs as those imported constituted 76% of the total quantity of programs and the locally-produced constituted 20%.

2001 recorded 26 imported children's programs. The year 2002 recorded an increase by over 100% to 49 children's programs. There was a decline to 41 and a sharp decline to 12 programs in 2003 and 2004 respectively. The year 2011, however had a different picture as imported programs decreased to 7 and remained constant for the year 2012.

With regards to locally-produced programs, 2001 recorded 10 children's programs; this was followed by an increase (30%) to 13 in 2002. This number (13 children's programs) was maintained in 2003. In 2004 however, the number decreased by 30% to 10 unique title children programming. The number of locally-produced programs decreased to 8 in 2011 and further to 7 programs by 2012. TV3 accounted for the highest number of imported children's programs during the four year period (2001 -2004). TV3 contributed 44 unique title children programming during four year period; GTV on the other hand accounted for the lowest amount with only seven imported children's programs.

Table 4.3 Total Number of Unique Titled Imported and Locally-Produced Children's Television Programs by GTV, TV3 and Metro TV from 2011-2012

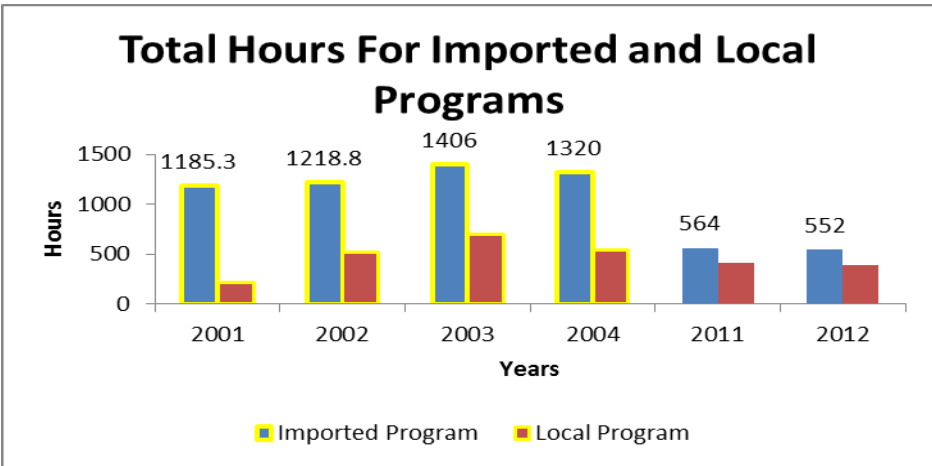
	Local		Imported		Total/ Station	
	Production		Program			
	No.	%	No.	%	No.	
GTV	6	75	2	25	8	
METRO TV	0		2	100	2	
TV3	3	50	3	50	6	
Total	9		7			

With regards to the two year period used in this dissertation, it can be observed from the table that, there were a total of 7 imported unique children are programming title. TV3 had the highest amount of imported children's programs of 3, GTV and METRO TV followed with 2 programs each. Furthermore, with locally-produced children's programs, there were a total of

9 within the two year period (2011-2012). GTV had the highest number of 6 locally-produced children's programs which constituted 75% of the total. This was followed by TV3 with 25% and METRO TV had nothing.

Comparing the two time periods, it can be observed that imported programs were more than locally-produced programs in the four-year period analyzed by Osei-Hwere. This trend changes in the two-year period used in this dissertation, as there were more locally-produced children's programs. This increase in locally-produced programs was made possible by GTV as it had the highest number of locally-produced programs of 5 unique title children programming. Additionally, from the analysis of the two time period, it can be observed that GTV maintains the position of broadcasting more locally-produced children's programs and TV3 maintains the position of broadcasting more imported children television programs.

Figure 4.4 Total Hours Allotted to locally and Imported Children's Programs (Yearly)



Analysis of the total hours allotted to imported and locally-produced children's programs shows similarities with the quantity of imported and locally-produced children's programs. It is observed in the first four-year period of analysis by Osei-Hwere that imported children's programs are allotted more hours than the locally-produced children's programs. For 2001, the total hours for local content children's programs are contributed solely by GTV with 218 hours. For the rest of the years each television station contributed to the total hours allocated to local content programs. However METRO TV contributed more than the two other stations for the rest of the years. For instance in 2003, METRO TV allotted 336 hours, GTV allotted 320 hours and TV3 allotted 48 hours.

From figure 4.4, it is observed that, 2003 recorded the highest amount of hours (1406 hours) dedicated to children's shows. TV3 contributed significantly to this amount as it allotted 858 hours to imported children's programs, METRO TV followed with 428 hours and finally GTV with 128 hours. The highest hours allotted local content children's programs are in 2003 with 704 hours. For the two year period, imported children's programs have more hours than local content children's programs. However, there is a steep decline in total hour's allotted imported programs by 57.27% as it declines from 1320 hours in 2004 to 564 hours in 2011. Local content children's programs also experienced a decline by 25% as it decrease from 544 hours in 2004 to 408 hours in 2011. A further decrease in hours for imported

programs was experienced in 2012 as total hours decreased to 552 hours and local content programs declined by 2.94% to 396 hours.

For locally-produced children's programs in 2011, GTV contributed the highest amount of hours of 468 hours, TV3 followed with 95.12 hours and METRO TV contributed nothing. For imported programs in that year, TV3 contributed the highest with 240 hours, METRO TV followed with 144 hours and GTV followed with 24 hours. For 2012, GTV allotted the highest amount of hours of 456 for local content children's programs, TV3 followed with 96 hours then METRO TV allotted no hours. In the case of imported children's programs, for 2012 TV3 allotted the highest amount of 240 hours, METRO TV followed with 144 hours and GTV followed with 12 hours.

Table 4.4 Hours allotted by GTV, METRO TV AND TV3 to imported and local children television programs

Number of hours scheduled for imported and locally produced children's television programs by GTV, Metro TV, and TV3 from 2001 through 2004.							
Year	Origin of Production	GTV		Metro TV		TV3	
		Hours	%	Hours	%	Hours	%
2001	Local	218	49.9	0	0	0	0
	Imported	219.2	50.1	696	100	270	100
	Total	437.2		696		270	
2002	Local	196	44.7	276	38.4	53.2	9
	Imported	242	55.3	440	61.6	536.8	91
	Total	438		716		590	
2003	Local	320	71.4	336	44.4	48	5.3
	Imported	128	28.6	420	55.6	858	94.7
	Total	448		756		906	
2004	Local	106	69.7	412	64.8	26	16.5
	Imported	46	30.3	224	35.2	132	83.5
	Total	152		636		158	
2011	Local	468	95.12	0	0	96	28.57
	Imported	24	4.88	144	100	240	71.43
	Total	492		144		336	
2012	Local	456	97.44	0	0	96	28.57
	Imported	12	2.56	144	100	240	71.43
	Total	468		144		336	

4.5 TYPES OF CHILDREN PROGRAMMING (2011-2011)

In the literature review, there is a discussion on the types of children's programs produced during the period from 1970 -2004. It was observed that the majority of locally-produced shows during that period were mainly educational programs, whereas that of imported were entertainment. In this analysis, programs produced during the period from 2011 to 2012 are grouped in the various types to determine if the trend has changed seven years down the lane.

Table 4.5 Grouping of locally-produced television programs and imported television programs

			2001 - 2004				
Local Programs		Type		Imported Programs		Type	
Fun World		Entertainment		Oceal Girl		Drama	
Kejetia		Entertainment		Saved by the Bell		Entertainment	
Kwasasa Showtime		Educational		Fun House		Entertainment	
Brilliant Science and Math Quiz		Educational		Cartoons		Entertainment	
Kyekyekule kids		Entertainment		Teletubbies		Entertainment	
Distance Learning		Educational		School TV		Educational	
				Tweenies		Entertainment	
				Flinstones		Entertainment	
				Batman		Entertainment	
			2011 - 2012				
Local Programs		Type		Imported Programs		Type	
CENDLOS		Educational		Operator Rex		Entertainment	
WCMAS		Entertainment		Ben 10		Entertainment	
Our Children Our Future	Educational			Lazy Town		Entertainment	
Spelling Bee		Educational		Wizard of Waverly Place		Entertainment	
Talented Kids		Entertainment		Animation		Entertainment	
Kids World		Educational/Entertainment		Sinbad		Entertainment	
Anansefest		Presocial/Moral		Cartoons		Entertainment	
Brainbox		Entertainment					

From the table above, it is observed that, the total amount of educational programs has reduced. With the locally-produced children's programs it is observed that, the educational programs which used to be dominant in the 1970's and in the late 1990's has declined. For years from 2001 to 2004, there were less educational programs. There were a total of 89 children's programs from 2001 to 2004. However, the list provided in the table features some uniquely titled programs which were made available in Osei-Hwere's research. Using the list in the table, educational programs constitute 20% and entertainment constitutes 80% of the total programs. For the years 2011 and 2012, there were a total of 15 programs and educational programs, forming 26.67% as compared to Entertainment's 66.67% and presocial/moral

forming a low 6.67%. Based on the above analysis, it can be deduced that the amount of educational programs both locally-produced and imported have decreased since the 2000.

4.6 CHILDREN IN GHANA'S VIEWS ABOUT TELEVISION AND LOCAL CONTENT TELEVISION PROGRAMS

In gathering data to understand the case of local content children programming in Ghana, it was observed that none of the researchers included the views of children who are the main stakeholders in their research problem. Osei-Hwere in her research recommended that in future research it would be interesting to know the views of children with regards this problem.

For the purposes of this dissertation, 70 questionnaires were given out and all were retrieved. The questionnaires were given to children in the town of Berekuso and the city of Accra to get an idea of how children in villages and cities perceive television and more importantly the need for more local content children's programs.

Table 4.6 Gender and Age Range of Respondent

			BEREKUSO			
			Age Range			
		Below 8	8 to 12 yrs	13 to 15 yrs	16 to 17 yrs	Total
Gender	Male	3	11	8	4	26
	Female	3	8	3		14
	Total	6	19	11	4	40

The total number of questionnaires given out in Berekuso was 40. Out of the 40, 26 were males and 14 were females. There were more males than females because more males responded to the questionnaire. The age category that received the most respondents through simple random sample was 8 to 12 years. There were no female respondents for the year group of 16 to 17 years.

Table 4.7 Gender and Age Range of Respondent

		Accra			
		Age Range			
		Below 8	8 to 12 yrs	13 to 15 yr	Total
		years			
Gender	Male	6	10	7	23
	Female	6	6	5	17
	Total	12	16	12	40

In Accra, 40 questionnaires were given out. All 40 questionnaires were retrieved. There were a total of 23 males and 17 females. There were no respondents for both male and female in the age group of 16-17 years.

4.6.1 Do You Watch Television a Lot (more than 4 days in a week)?

Children in Berekuso

Table 4.8 Age Range and Response

Age	Yes	No	total
Below 8	5	1	6
8-12 yrs	14	5	19
13-15 yrs	4	7	11
16-17yrs	2	2	4
total	25	15	40

When children in the sample were asked if they watched television a lot, children within the age group of 8 to 12 years had the highest with 14 out of the 19 children in the group responding 'Yes'. The children within the group of 13 to 15 years had the highest number responding 'No' as 7 out of the 11 children responded 'No'. Some reasons given for not watching television by the children in Berekuso included:

- They had no television in their homes
- They had to work on the farms or sell for their parents
- Their parents did not allow them to watch television especially during weekdays

Table 4.8 Age Range and Response (Children in Accra)

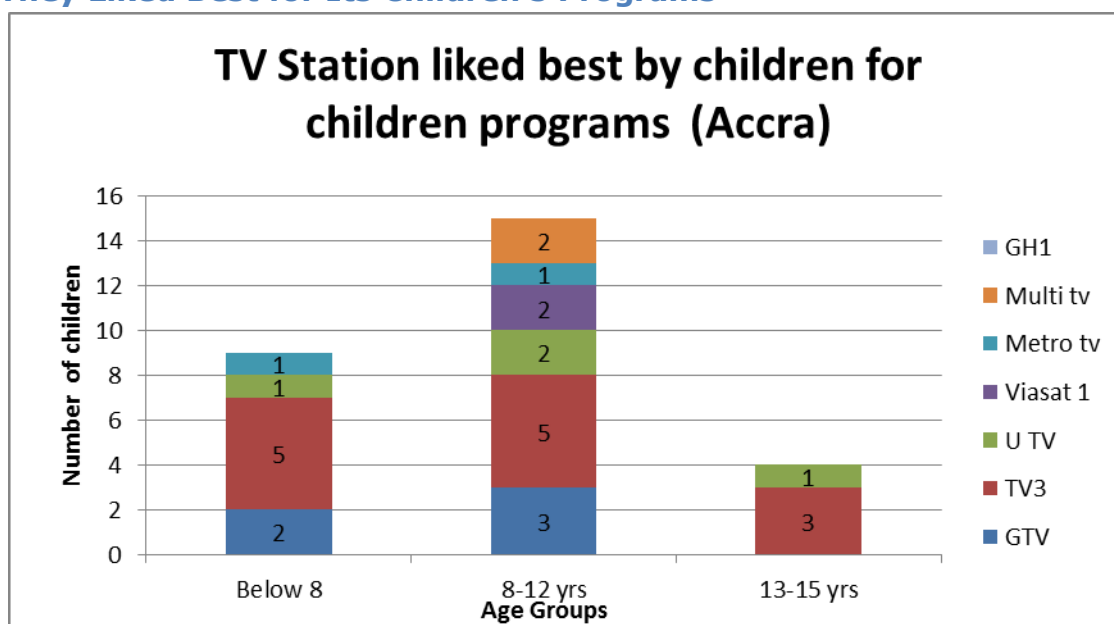
Age	Yes	No	total
Below 8	12	0	12
8-12 yrs	16	0	16
13-15 yrs	12	0	12
total	40	0	40

The situation in Accra was different from that of Berekuso. All the children the various age groups answered 'Yes' to this question. However, some of the children admitted that, their parents hardly allowed them to watch television during weekdays (Monday-Friday) and also, most of them attended classes after school. Despite these factors, they still watched television during weekdays. On the other hand, all the children admitted watching television on Weekends (Saturday and Sunday).

4.7 SHOWS LIKED BEST BY CHILDREN

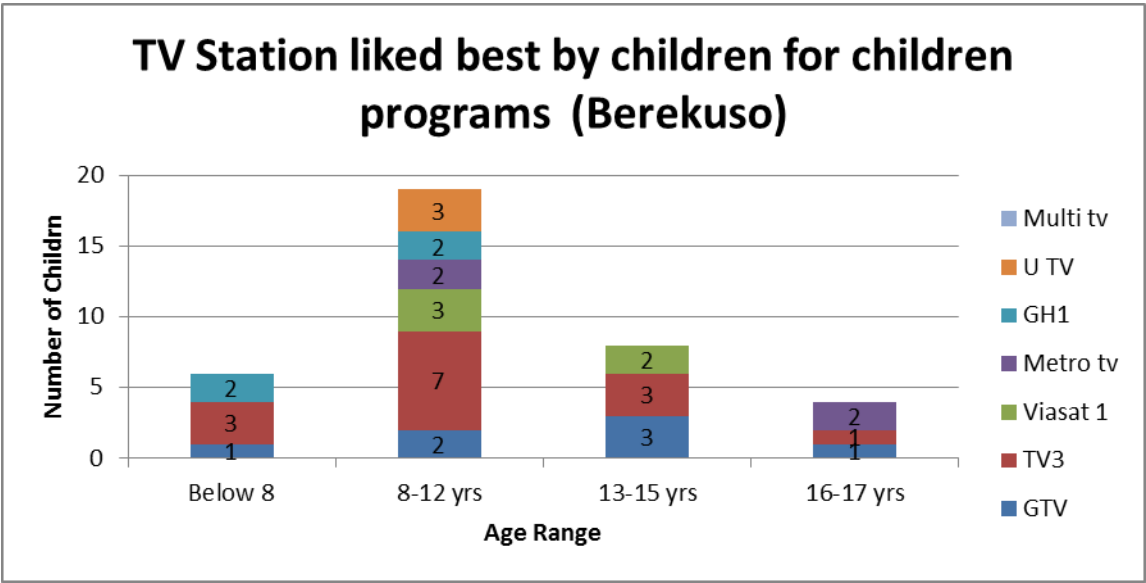
In the questionnaire ushered out, children were asked which television station they liked best with regards to the children's programs aired on their television. Below is a graph of their responses.

Figure 4.5 Responses of Children Regarding the Television Station They Liked Best for Its Children's Programs



From the graph on children from Accra, for children below 8 years, it is observed that a large number of children that is 5 out of the total liked TV3 best with regards to the children's programs they provide. The programs children liked best on TV3 included *Talented Kids*, *Ben 10* and *Kiddie Show*. The next best favorite of children below 8 years was GTV, their favorite programs being cartoons and UCMAS. For children between the ages of 8 and 12 years, the greater number of children liked TV3 best, and the rest were distributed over the other stations. Children within the age group of 13-15 liked TV3 and U TV best. Overall majority of the children liked TV3 best.

Figure 4.6 Responses of Children Regarding the Television Station They Liked Best



Data from Berekuso was similar to that of Accra as it can be observed that for age groups below 8, between 8-12 and 13 to 15 years, a large number of them liked TV3. The children in this group also mentioned *Talented Kids*, *Ben 10* and *Lazy Town* as their favorite programs. For children in 13-15 years age group, Viasat 1 and UTV had the next highest. The children's programs watched there include *Dora the Explorer*; cartoons from Viasat1, as well as *Captain Planet*, *X-Men* and *Spiderman* from UTV. Generally, majority of children from Berekuso and Accra liked TV3 most because of their program, *Talented kids* which is a locally-produced reality show.

4.8 FACTORS ACCOUNTABLE TO CHANGES IN QUANTITY OF LOCAL CONTENT CHILDREN'S PROGRAMS IN CHILDREN'S TELEVISION IN GHANA.

The third research question sought to find out if there has been a change in the amount of locally-produced children's programs in Ghana children's television and the factors that contributed to this change. In the comparative analysis of the two year period, it can be observed that there has been a change in the state local content children program. There has been a decline in the total amount of children's programs broadcasted and locally-produced children's programs by the three main air-free televisions (GTV, TV3, and METRO TV) in Ghana. By the year 2012, the total number of locally produced children had decreased by 20% from 10 programs in 2004 to 8 local programs. From the analysis of the interviews with program managers of the three television stations, the following factors were deduced as factors

contributing to the declining trend of the total number of children's programs broadcasted.

4.8.1 Unavailability Sponsorship

Having interviewed program managers from GTV, METRO TV, TV3 and Viasat 1, a running theme was the declining state of children programs especially that of local content children's programming, as a result of an unavailability of sponsorship. Program managers explained that there is not enough sponsorship for children's programs in Ghana. The reason given for this was that most sponsors do not believe that children's programs are good investments. The program managers added that most sponsors target adults hence; they are interested in sponsoring more adult programs than that of children.

4.8.2 High Production Cost

Program managers from GTV and METRO TV explained that is expensive to produce children's programs in Ghana. GTV for example, according to the program manager used to have in-house production. However, due to the high cost of production, they stopped this and now get children's programs from private producers.

METRO TV's program manager explained that logistics for children's programs could range from GH 5000 to GH30, 000 and this deterred most producers from entering into children production. The logistics include: the location for production, the equipment to be used and training the children. On the other

hand buying children's programs from other countries is cheap, hence a reliance on imported children's programs.

4.8.3 Managerial Issues

Another factor that runs through all the television stations was the decision making body. According to the program managers, decisions over what gets aired lie with top-level management. Thus, if the top management does not agree on airing more local content children's programs then there was nothing that could be done about it. The program manager at GTV explained that in the case of GTV, management has not shown concerned with airing children's programs because when any other programs scheduled for a particular month come up, the slot for a children's show is given to that program. This reduces the total hours allotted to children in a year.

CHAPTER FIVE

DISCUSSIONS OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

This chapter discusses findings from the research and makes conclusions and recommendations regarding the children's television in Ghana. This paper sought to assess the situation of local content children's programs in Ghana with regards to changes in quantity and type.

5.1 Findings

- The total quantity of children television programs in Ghana has declined steeply since Osei-Hwere's research in 2001-2004. The total amount of children's programs declined by 83% from the years (2001-2004) to (2011-2012).
- Local content children television programs have declined steeply since the inception of television in 1965. For the purpose of this dissertation, with regards to Osei-Hwere's work, local content children television programs has declined by 64% from 2004 to 2011 across three free-to-air television stations (GTV, Metro TV and TV3).
- However, in 2011 there were more local content programs than imported children television programs by 1 and in 2012, there was an equal amount of imported and local content. For the individual television stations, GTV had the highest amount of locally-produced children's programs whereas METRO TV broadcasted no local content children's programs.

- There were more entertainment (mainly animated) programs than educational programs. This was because majority of the imported programs were entertainment than educational. This implies that, children were watching more imported programs than local content children television program during the period from 2011-2012. This observation was also made in Osei-Hwere's research.

- A majority of children in Ghana watch television a lot during their leisure time and during vacation when they are home.

- Most of the children admitted to watching programs they believed were not good for them. Children identified programs which were not good for them as programs that had kissing, sexual scenes, horror, and 'telenovas'.

- Most children in Ghana would like to have more local content children program because as one child puts it ,

'I would like to have more locally-produced children's programs because for the American ones, I can't identify myself with them and I don't see any role models there as such I don't feel inspired '

9 year old girl, Faith Montessori

Another child adds her voice by saying that,

'I think we should produce more of the local content children television programs because by producing more of these programs, Ghanaian children's programs will improve and match or even be better than that of the American ones.'

12 year old girl, Airforce Primary School

- Children believe that television influences the way they behave. Some of the children gave instances when they had imitated what they had seen on television. For instance, some boys talked about learning skills from watching wrestling and using it during their play time.
- Children gave the following reasons for why they watch television
 - To learn how to speak English
 - For entertainment
 - To relax and de-stress
 - For educational purposes
 - Because it makes them happy
- Parents allowed their children to watch television for the following reasons
 - For Entertainment
 - For educational purposes
 - For babysitting
 - For enlightenment
- Parents explained that they often did not like the television because of the content of some television programs, which they believed had negative influence on the moral development of their children. Some such content mentioned included portrayals of crimes like robbery, use of profane words, insults, witchcraft and sexual activities.

➤ Parents did not like television programs because they believe that most of the programs do not have any substantial content that can help their children positively.

➤ Parents mentioned that timing for some of the programs on the television were not appropriate since children would not be asleep by that time. They gave 'telenova' movies as an example.

- Parents agreed that there was a need for more local content children television programs. One mother explained that,

'Children need to identify with whatever is being shown to them. The local content gives them their own reality. They need role models they can identify with and these role models need to come from their own locality so they feel they are capable of achieving the position of the role model.'

Working class mother, Accra

Another mother added her voice by saying,

'Children need to learn our culture with regards to fashion and sexual issues. Our culture is very modest and decent hence, more local content children's programs need to epitomize this wonderful culture of ours'

Mother, Prisons Superintendent Officer, Accra

- Parents agreed that there should be laid out policies and regulations that govern television stations in their attempts to cater for the needs of children in Ghana. The policies should ensure that there are more local

content children's programs and the timing of adults programs should be done with much more caution.

- Programs managers from all television stations interviewed attributed the low state of local content children television programs to unavailability of sponsorship, high cost of productions, managerial decisions and the unattractive nature of the children's television industry.

- An interview with one independent local content producer of children's programs in Ghana brought to light the plight of local content producers:

There are few companies willing to sponsor children's programs. Most of these companies are concerned about the benefits they stand to achieve from sponsoring and not about trying to ensure that children get access to programs that are appropriate for their ages. Additionally, it's costly to produce these children's programs; you have to pay for airtime which could range from about GH3, 000 to 5,000 and the production cost which could range from about GH5, 000 TO 7,000. Without sponsorship it will be difficult for an independent producer to bear all these cost and this results in producers moving resources to other ventures which have easy access to sponsors.

(Mr. Nat Lomo-Mainoo- independent local content producer, personal interview)

5.2 Discussions

5.2.1 Evaluation of theoretical framework

The theoretical frameworks used in this dissertation are the cultivation and social learning theories. Findings from the research was within the theoretical framework, as responses from children and parents and program managers confirmed that children imitate what they watch because they believe it is real as can be observed in the story of 10 year old boy stated before and responses of parents. As such the presence of more imported programs affected the attitude and behavior of children who watched it. As a result of this observation there is a need for more local content children's programs.

A mother in Accra explains,

'Children need to identify with whatever is being shown to them. The local content gives them their own reality. They need role models they can identify with and these role models need to come from their own locality so they feel they are capable of achieving the position of the role model.'

Working class mother, Accra

5.2.2 Local Content Children Television Programming (Quantity and Type)

The research questions sought to find answers and help achieve the objectives for this dissertation and to find out the percentage of children's

programs which were locally-produced within 2011 and 2012, for comparison it with that of Osei-Hwere's between 2001 and 2004.

From the analysis, it was deduced that, the total number of children's programs had declined steeply, as had local content children's programs. The total number of children's programs declined by 68% from 2004 to 2011. Total amount of local programs had declined from 10 in 2004 to 8 in 2011 depicting a 20% decrease. When this is compared with the earlier years of children television programs, there has been a drastic decline.

This dissertation also sought to find out the types of local content children's programs that were being broadcasted. It was observed that, the local content children's programs are gradually moving towards entertainment and away from educational content. This is a little worrying since local content children's programs in the early years of its inception aimed at providing children with educational and moral content as can be seen in list of local content children's programs broadcasted during the 70's and 80's. The imported programs were more of entertainment and animation that had little-to-no educational value.

5.2.3 Contributing factors to changes in the state of local content children TV programming

Program managers from television stations explained that, it was expensive to produce children's programs in Ghana, hence the presence of more imported programs. Additionally, because there are not enough advertisers

and sponsors of children's programs, when the station receives a program that brings in more revenue, they replace the children's program with these programs. Osei-Hwere observed the same situation during her research for period from 2001-2004. This gives an indication that the problem of sponsorship is a major factor for the declining state of local content programs because seven years after Osei-Hwere's research in 2004, this problem is still dominant.

Furthermore, according to the program managers, management played a major role in the decision of what to and not to produce. It could be deduced that management of the various television stations were not much concerned about the children's television as its evidence in the amount and hours allotted to children's programs. METRO TV for example reduced children's programs from 10 to 2 children program by 2012. Osei-Hwere comments in her work that, even though Metro TV is not a public broadcaster, it still appreciated corporate social responsibility and upheld this with the policy of allocating about five percent of its air time to social services. Some of the time according to Osei-Hwere was used to broadcast *School TV* an educational children's program based on the high school curriculum (Osei-Hwere, 2008). This observation cannot be seen reflected in the years 2011 and 2012 as there was no local content children's television program by Metro TV.

Furthermore, information derived from interviews with local content children's programs explained that most television stations in Ghana (for instance, GTV)

have the capacity for in-house production of children's programs but do not. Rather they sell the airtime to independent producers so they get more profit and avoid the cost of production. He gives an example of the case of '*Kyekyekule*' which used to be an 'edutainment' show as they called because it was educative and entertaining to children. It was sponsored by 'Nido', a product of Nestle however; after some years they stopped sponsoring because they did not think they were getting the benefits they expected and that led to the end of that program.

Additionally, the producer added that the priorities of Ghanaians do not involve children. Ghanaians are more interested in entertainment programs than educational and intellectual discussions hence; they are willing to pay to go watch such programs. This has increased the number of companies who sponsor such programs because they believe they will achieve the expected advertising benefits. This current state of priorities of Ghanaians is what is affecting the children's television in Ghana.

5.2.4 Views of Parents and Children

Osei-Hwere commented on how much more interesting the research on children's television in Ghana will be if the views of children were considered. As a result, children's views were included in this paper. One major observation made was that more than 80% of the children watched television everyday especially those in the city (Accra) as a result of its easy access. Children who responded to the questionnaires explained that, they would like

to have more locally-produced children's programs because they could identify themselves with people in such programs and it motivated them. Majority of the children watched television during their leisure time thus, a lot more children are watching television during their leisure than engaging in other activities. Parents who responded to the questionnaires commented that the children's television Ghana was very appalling and as such has created a big challenge for them. Parents explained that the present children's television in Ghana has less educational and presocial/moral content programs like some years back but rather has more entertainment and animated programs that have no valuable content to impact on the lives of their children. Parents feared that the present state of children television in Ghana could rid their children off their cultural values

5.3 CONCLUSION

This dissertation examined the state of locally-produced children television since the last research conducted in 2004 by Osei-Hwere on children's television in Ghana. The research questions for this dissertation sought to identify if there has been a change in the state of local content children programs in Ghana and to identify to factors responsible of the change

Information retrieved indicated that the total amount of locally-produced children's programs in Ghana had declined steeply as it was observed that by

2012, there were only seven local content programs left in comparison to 2004 which had 10 programs.

Even though it appears that there were equal numbers of imported and locally-produced children's programs by 2012, when this number is compared with other dominant private and cable channels it is observed that there were more imported children's programs than that of locally-produced children television programs. This can be seen in the list of children's programs by Viasat 1 in Appendix 2 where there are no locally-produced children's programs between 2011 and 2012.

Additionally, with regards to the type of local content programs available to children, there were less educational programs than there were entertainment programs. The imported programs had no educational content programs. When this is compared to the years 2001 to 2004, it is observed that there was a similar trend from 2001 through to the year 2012; there were more entertainment programs than educational programs.

Additionally, this dissertation sorts the views of children and parents from Ghana. From the findings, it can be concluded that, parents and children believed there was the need for more local content children's programs. Parents wanted more locally-produced children's shows in order to instill culture in children. Children wanted more locally-produced children's

programs as they wanted to watch things and characters they could identify themselves with and be inspired by.

The declining state of locally-produced children television programs was attributed to the unavailability of sponsorship, high cost of production and managerial influence as identified by program managers of television stations.

5.4 RECOMMENDATIONS

This paper has highlighted the current state of local content children television programs in Ghana and the need for change and improvement in that department.

Below are recommendations for the media, policy makers

- The government and policymakers in Ghana should enforce policies and regulations that encourage the production of local content children television programs; for example, a National Cultural Policy requiring television stations to broadcast 70% local content and 30% imported, as practiced in other countries such as Nigeria.
- The government should budget for funds to be allocated for the production of local content children's programs as is done in other countries like United Kingdom

- The television stations should keep a database of the programs they broadcast so as to make it easier for future researchers to gain access to information in future research
- Extra curriculum activities and clubs available in schools, from primary school through to secondary schools should provide platforms that identifies and develops talents in children. These identified talents can be capitalized on and used to develop interesting children programs for children in Ghana

APPENDIX

APPENDIX 1: QUESTIONS FOR TELEVISION STATION MANAGERS

1. How long has your station/organization provided children's television programming?
2. How does your station decide on the time to broadcast children television programs?
3. How did your station decide to target that specific age group?
4. Does your station have laid out policies for children's television programming?
5. How does your station decide what show to program for children?
6. Who determines the children's programming schedule at your station?
7. Who determines what to program on television for children?
8. How has this changed over time?
9. How does your station get access to children television programs content programmers?
10. Do current government policies help or hinder your program schedule/content?
11. What are the challenges you as a station manager face with programming for children?
12. In your opinion which is more: imported children's programs or locally-produced programs?
 - 12b. what is the reason for having more of one than the other?

APPENDIX 2: QUESTIONS FOR CONTENT CREATORS OF CHILDREN TELEVISION PROGRAMS

- 1.** How do you decide on the content of children television programs to create for television stations?
- 2.** How long have you been producing television programs for children?
- 3.** How do you view the present state of children's television industry in Ghana?
- 4.** How does the age group influence the content of the television program you produce?
- 5.** What are some of the challenges you have been facing in the creation children television programs in Ghana?
- 6.** Do you find the production of children's programs as a viable business?
- 7.** How do you think the government can help in developing the children's television industry in Ghana?

APPENDIX 3: QUESTIONNAIRE FOR CHILDREN

This questionnaire will be answered by children within the ages from 12-17 years. The questions in the questionnaire will be used as interview questions for children below 12 years old.

- 1.** Do you watch television a lot?
a. Yes b. No
- 2.** How many days do usually watch television in a week?
a. One day b. Two days c, three – five days d. everyday
- 3.** At what time do you watch television during week days (Monday-Friday)?
a. Morning b. Afternoon c. Evening
- 4.** Do you watch any children’s television programs?
a. Yes b. No

If yes, which programs do you watch and on which television station (12-17)

-

5. Which television station do you like best with regards to children's programs?

a. GTV b. METRO TV c. TV3 d. Viasat 1 e. Others

5b. Mention the others

6. Would you like to have more children's programs on television?

a. Yes b. No c. Don't mind

7. Do you watch any children's programs that are locally-produced?

a. Yes b. No c. not sure

8. Would you like to have more Ghanaian children's programs?

a. Yes b.No c. Don't mind

9. Do you watch television with your parents or any older individuals?

a. Yes b. No

10.What programs do you like to watch on TV?

A. GTV

B. METRO TV

C. TV3

11. What programs do you like to watch on other stations?

APPENDIX 4: QUESTIONNAIRE FOR PARENTS

1, Do your children like watching television?

2, Are you concerned about what they watch and if so do you do something about it?

3, why do you allow your children to watch television?

4, what programs do your children like to watch?

5, what don't you like about television?

6, do you think it is necessary to produce more local content children's programs?

APPENDIX 5

LIST OF CHILDREN'S PROGRAMS BY VIASAT 1 WITHIN 2011-2012

Viasat 1 children programs 2011 (Weekdays and Weekends)							
Program		Hours/ year		Program		Hours/ year	
Tinga Tinga		26		X men		19	
Super Strikers		19.5		Tinga Tinga		48	
Dex Hamilton		26		Super Striker		19.5	
Gormitti		78		Dex Hamilton		27	
Knock Knock		104		Gormitti		26	
				Transformer		73	
Total hours/ year =		253.5		Total hours/year =		212.5	

Viasat1 Children Program 2012 (Weekdays and Weekends)							
Programs (Weekdays)		Hours/year		Programs (Weekend)		Hours/year	
Tinga Tinga		26		Transformers		10	
Gormitti		43		Gormitti		14.5	
Ed Eppa		13		Ed Eppa		20	
Men in black		53		Super Strikers		6.5	
Oscar's Oasis		20		Tinga Tinga		26	
Sabrina's Secret life		13		Action Man		13	
Action Man		13		Sabrina's Secret life		13	
				Oscar's Oasis		10	
Total hours/year =		181		Total hours/year =		113	

APPENDIX 6

OTHER PROGRAMS WATCHED BY CHILDREN ON SOME TELEVISION STATIONS

		Children in Accra	Below 8 years				
Programs watched on TV Station other than children programs							
GTV			TV3			Crystal TV	
News			Talented Kids		Tele Nurse		
Ghanaian films			Barber and Shoeshine		Ghanaian movies		
			Bongo Bar				
METRO TV			Efiewura				
Daniella			news		Viasat 1		
BBC news						The one who could not love	
Dance Alive			U TV		Born Star		
			Chinese movies				

		Other programs watched by children other than children programs					
Children in Berekuso				GTV			
8-12 years				13-15 years		16-17 years	
Akan Drama				Sports		News	
News				Akan Drama			Faakye
Watch and Say				Watch and Say		sport	
Papa Adjasco				Breakfast show			Papa Adjasco
Sports				Maths and Science Quiz			
Faakye				News			
				Fun World			
				Bob the Builder			
				Faakye			
				Papa Adjasco			

	Children in Accra			8-12 years					
Programs watched on TV Station other than children programs									
GTV			METRO TV			TV3			U TV
Papa Adjasco			Sports			Talented Kids		war films	
News			News			The pulpit		music videos	
Cartoons			Ghanaian films			News		American films	
Oforiwa			Nigerian films			Truth pack		Cartoons	
Music			Daniella			music music		Monkey	
Nigerian Movies			Sinbad			Mentor		Chinese movies	
American Movies			Forbidden Passion			Ghanaian films			
Local gospel videos			Second chance			Nigerian films			
Animal Expedition			Total wipe out			Cursed by the sea			
Sport highlight			Another land			Chokor Trotro			
						Bongo Bar			
						Efiewura			
Viasat1			TV Africa			Nsuoba			
entertainment programs			News			Egya Koo films			
war films			Ghanaian films			Sports			
Eva Luna									
Ghanaian Films			Crystal TV			e- Ghana			
Azonto Ghost			Local films			Wrestling			
Movies at 10						Bob the builder			
Afia S			GH 1			Power Rangers Samaras			
Living with Trisha			Cartoons						
Blockbuster movies						Net 2			
CSI New York						Cartoon			

		Children in Accra		13-15 yrs			
Programs watched on TV Station other than children programs							
GTV		METRO TV		TV3		U TV	
Sports		Movies		Talented kids		Ghanaian movies	
News		Nigerian Movies		Efiewura		Nigerian movies	
Akan Drama		Daniella		Sports			
		News		News			
				Barber and Shoeshine			
Viasat 1				Crystal tv			
Action films/foreign films				Music Videos			
GH 1 and beyond				Ghanaian movies			
Nigerian films				Nigerian movies			

		Children in Berekuso		METRO TV			
8-12 years		13-15 years		16-17 years			
Good Morning Ghana			Good Morning Ghana			Who Wants To Be Rich	
Agoro Fie		Agoro Fie		Good Morning Ghana			
Who Wants To Be Rich			Who Wants To Be Rich			MTN Football Academy	
Allo Tigo		Allo Tigo		Allo Tigo			
MTN Football Academy			MTN Football Academy				
		Tom and Jerry					
			News				
		Sports					

Children in Berekuso				TV3			
8-12 years		13-15 years		16-17 years			
Chokor Trotro		Chokor Trotro		Pure local			
Bongo Bar		Bongo Bar		Chokor Trotro			
Music Music		Music Music		Bongo Bar			
Afia Schwarzenegger		Afia Schwarzenegger		Music Music			
		Talented Kids		Talented Kids			
		Sports		Sports			
		News		News			
		Edziban aa dzidzi		Wofa K			
		Wofa K		Afia Schwarzenegger			
		Barber and Shoe Shine					

APPENDIX 7

LIST OF PARTICIPANTS FOR INTERVIEWS

Mr Assan	Ghana Television Station
Papa Osei Tutu	METRO TV
Josiah Torpey	TV3
Nat Lomo-Mainoo	Independent local proudcer
Anthony Junior Mintah	VIASAT 1

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